

SALE NUMBER 1647
ON PUBLIC EXHIBITION FROM SATURDAY, APRIL FIRST

WHISTLER LITHOGRAPHS

FROM THE
JESSOP AND UNDERHILL COLLECTIONS

AND PAINTING BY WHISTLER

THE COLLECTION OF
JAMES N. ROSENBERG
OF NEW YORK

PAINTINGS AND ETCHINGS

BY ZORN

NEARLY ALL WITH PRESENTATION INSCRIPTIONS

ETCHINGS

BY WHISTLER AND MERYON

TO BE SOLD BY ORDER OF
MR. JAMES N. ROSENBERG AND OTHER PRIVATE OWNERS
FRIDAY EVENING, APRIL SEVENTH
AT EIGHT-FIFTEEN

THE ANDERSON GALLERIES

[MITCHELL KENNERLEY, PRESIDENT]
PARK AVENUE AND FIFTY-NINTH STREET, NEW YORK

1922

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CONDITIONS OF SALE

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2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.
3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be resold immediately.
4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which The Anderson Galleries, Incorporated, will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.
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9. The Anderson Galleries, Incorporated, will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

*Priced Copy of the Catalogue may be secured for fifty cents
for each session of the sale*

The Anderson Galleries

Incorporated

PARK AVENUE AND FIFTY-NINTH STREET, NEW YORK

Telephone, Plaza 9356

Catalogues on request.

SALES CONDUCTED BY MR. FREDERICK A. CHAPMAN

ORDER OF SALE

FRIDAY EVENING, APRIL SEVENTH

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SALE FRIDAY EVENING
APRIL SEVENTH
AT EIGHT-FIFTEEN O'CLOCK

A COLLECTION OF ETCHINGS
BY
CHARLES MERYON

LOTS 1-38

"About no other modern etcher, save Whistler, is there an equal consensus of opinion among those whose opinion counts, that he ranks among the great masters of his art."

CAMPBELL DODGSON [1921]

1 PORTRAIT OF THE ARTIST IN THE HOSPITAL OF
CHARENTON

Heliogravure after the drawing of L. Flameng, showing the great engraver on his bed in the Hospital of Charenton a few days before his death. Brilliant impression, with large margins.

2 PORTRAIT OF THE ARTIST

Original etching by F. Bracquemont. [H. B. 116.] Brilliant proof with untrimmed margins, signed by the etcher. One of the rarest of Bracquemont's etchings.

3 TITRE DES EAUX FORTES SUR PARIS

Original etching. [L. D. 17.] Very fine impression of the cover of Meryon's Paris set. This set was published in three parts with the covers in four different colors: Gray, Blue, Green and White.

Cover of the second part in blue.

4 LE PAVILLON DE MADEMOISELLE ET UNE PARTIE
DU LOUVRE

Original etching after a sketch by Zeeman. [L. D. 9.] Superb impression with the border line. On old Dutch paper.

5 ANOTHER IMPRESSION OF THE SAME

Original etching printed on Whatman paper. [L. D. 17.] This etching was also used as cover for Meryon's Paris set. See number 4.

- 6 PORTRAIT OF THE ARTIST
Original etching by F. Bracquemont with the verses engraved by Meryon himself. [L. D. 17a.] Superb proof of the second state, printed only to 50 copies. Large margin. Printed on India paper.
- 7 DEDICACE A REYNIER NOOMS dit ZEEMAN
Original etching. [L. D. 18.] Very fine early impression printed in one color.
- 8 ANCIENNE PORTE DU PALAIS DE JUSTICE
Original etching. [L. D. 19.] Third state. Brilliant impression with the inscription and very large margins.
- 9 ARMES SYMBOLIQUES DE LA VILLE DE PARIS
Original etching. [L. D. 21.] Third state. Superb proof with large margins.
- 10 LE STRYGE
Original etching. [L. D. 23.] Superb proof. Fifth state, with the inscription but before the title. Large margin. Printed on India paper.
- 11 LE PETIT PONT
Original etching. [L. D. 24.] Magnificent proof between the fourth and the fifth state. The inscription has been traced with the needle but the needle work in the sky has not yet been added. Very large margins.
- 12 L'ARCHE DU PONT NOTRE DAME
Original etching. [L. D. 25.] Brilliant proof. Last state; with the inscription and large margin. This state even being the last one is very scarce as it was only printed to 30 copies. Impression on Japan paper.
- 13 LA GALERIE NOTRE DAME
Original etching. [L. D. 26.] Very fine impression with the inscription and No. 8. Printed on Dutch paper. Large margin. Very rare as it was only printed to 30 copies.
- 14 LA RUE DES MAUVAIS GARCONS
Original etching. [L. D. 27.] Brilliant proof. Third state with the verses. Printed in brown with very large margins.

- 15 LA TOUR DE L'HORLOGE
Original etching. [L. D. 28.] Very fine proof. Fifth state before the inscription but the lower border line has been removed. With very large margins.
- 16 TOURELLE DE LA RUE DE LA TIXERANDERIE
Original etching. [L. D. 29.] Superb proof. Second state before the inscription but with CM in the upper right corner. Printed on India paper (mounted). With very large margins.
- 17 TOURELLE DE LA RUE DE LA TIXERANDERIE
Original etching. [L. D. 29.] Very fine impression. Third state with the inscription. Very large margin.
Printed only to 30 copies.
- 18 SAINT-ETIENNE-DU-MONT
Original etching. [L. D. 30.] Brilliant proof. Eighth state, with the inscription on the top of the house, the Poster of Delabre and No. 7, with large margins.
Printed only to 30 copies.
- 19 LA POMPE NOTRE DAME
Original etching. [L. D. 31.] Fine proof. With the inscription and No. 8.
Printed to 30 copies.
- 20 LA PETITE POMPE
Original etching. [L. D. 32.] Brilliant proof. Second state, with large margin.
This little etching was composed by Meryon as frontispiece for the second part of his Paris Etchings set.
- 21 LE PONT NEUF
Original etching. [L. D. 33.] Fine proof. Seventh state, with the inscription, but before the title. Printed in Sepia. Very large margin.
- 22 LE PONT AU CHANGE
Original etching. [L. D. 34.] Very fine proof, with the inscription and the large balloon. With very large margins.
- 23 LA MORGUE
Original etching. [L. D. 36.] Superb proof. With the inscription and very large margins.

- 24 L'ABSIDE DE NOTRE DAME
Original etching. [L. D. 38.] Superb proof. With the inscription but before the monogram of Meryon was removed and replaced by his name in the lower margin. With very large margins.
The most important and the rarest print of the XIXth Century; the last impression sold in Paris last year fetched 75,000 francs.
- 25 TOMBEAU DE MOLIERE
Original etching. [L. D. 40.] Very fine impression. Second state, with very large margins.
- 26 TOURELLE DE LA RUE DE L'ECOLE DE MEDECINE
Original etching. [L. D. 41.] Good impression, with the inscription, with large margin. Printed on mounted India Paper.
- 27 RUE DES CHANTRES
Original etching. [L. D. 42.] Brilliant impression. Fourth state, with the inscriptions and very large margins.
- 28 COLLEGE HENRI IV
Original etching. [L. D. 43.] Very fine impression. Fourth state, with the inscription, but before the monogram, with very large margin.
- 29 ANOTHER IMPRESSION OF THE SAME
Original etching. [L. D. 43.] Very rich impression, with the inscriptions. Printed on India paper.
- 30 BAIN FROID CHEVRIER
Original etching. [L. D. 44.] Fine impression. With the inscription and the following verses which M. Delteil mentioned but did not reproduce. Very large margins.

*Eh oui! Voila la Loi,
De la Grande Nature,
Qui nous donne la Foi,
Et confond l'Imposture,
La vraie loi de l'Egalite!
Et le plus sur garant de notre Probite!
Qui lie le serviteur au Maitre,
Et le sujet au Roi.*

C'est qu'il faut en tout temps sagement nous soumettre au dur, au rigoureux mais suprême BAIN FROID PARIS 1864

- 31 LE MINISTERE DE LA MARINE
Original etching. [L. D. 45.] Brilliant impression. Fifth state, with the monogram, but before the inscription. With very large margins.
- 32 LA SALLE DES PAS-PERDUS A L'ANCIEN PALAIS DE JUSTICE
Original etching after a drawing by Ducerceau. [L. D. 48.] Very fine impression, with the names of the artists, but after the plate has been reduced.
- 33 RUE PIROUETTE AUX HALLES
Original etching after the drawing by Laurence. [L. D. 49.] Brilliant impression. Fifth state, with the inscription, but before the changes in the sign on the wall. On India paper, large margins.
- 34 PASSERELLE DU PONT-AU-CHANGE APRES L'INCENDIE DE 1621
Original etching after a drawing of the period. [L. D. 50.] Very fine impression, with the inscription, but before the title was re-engraved in small capitals. On mounted India paper. With margins.
- 35 PARTIE DE LA CITE VERS LA FIN DU XVII^e SIECLE
Original etching after a drawing of the period. [L. D. 51.] Brilliant impression, with the inscription. Very large margin.
- 36 LE GRAND CHATELET VERS 1780
Original etching. [L. D. 52.] Very fine impression, with the inscriptions. Large margin.
- 37 L'ANCIEN LOUVRE D'APRES UNE PEINTURE DE ZEEMAN
Original etching after the painting of Zeeman. [L. D. 53.] Superb proof before all letters, but with the stamp of the Calcographer.
- 38 REBUS (BERANGER NE FUT VERITABLEMENT FORT, CAR IL N'EUT JAMAIS LA CLEF DES CHAMPS)
Original etching. [L. D. 101.] Fine impression, with the inscription and large margin.

WHISTLER LITHOGRAPHS

FROM

THE WALTER H. JESSOP COLLECTION

WITH NOTES BY
JOSEPH PENNELL

LOTS 39-65

The descriptions in this Catalogue are taken from the second edition of the Catalogue compiled by Thomas R. Way. The numbers in brackets are those of the Way Catalogue. Measurements are given in inches. Sig: denotes that the drawing is signed with the well-known butterfly. P. followed by a number, indicates how many proofs were printed by T. Way. The notes by Mr. Pennell are printed in italic.

- 39 READING. [13] A lady, profile figure, seated, facing left, wearing a hat and fur cape, reading a newspaper. Drawing erased. Published in "Notes."
H. 6, W. 5. P. 100. Sig: 1879
One of thirty signed proofs.
¶ *Numbers 13 and 13A are probably portraits of Maud.—J. P.*
- 40 LINDSAY ROW, CHELSEA. [19] A row of small houses with French windows and balconies; in front, the garden of the left hand building, with a long row of wooden palings; in front of the other buildings, two small light trees.
H. 5, W. 8. P. 14. Sig: 1888
- 41 DRURY LANE RAGS. [21] The shop window with many square panes, full of detail; and on the left the dark doorway with old clothes hanging on both sides. A woman and child standing in front, another child in front of the window; to the right of the drawing is an indication of another door with two figures; above, the lower part of two windows, and a gas lamp.
H. 5 $\frac{7}{8}$, W. 6 $\frac{3}{8}$. P. 14. Sig: 1888
- 42 THE FARRIERS. [24] In a rather dark interior, two men and a horse facing to the left; a smith is bending down to fit a shoe to the horse's near hind leg; behind the horse a man wearing an apron is standing, his right hand on the tail; in the background, is a window with small panes. Drawn on paper, and only a few pulled, and the drawing erased.
H. 7 $\frac{3}{4}$, W. 7. P. 6. Sig: 1888

- 43 THE GARDEN. [38] A drawing of a group of friends round a tea-table in the garden of Mr. Whistler's house in Cheyne Walk. In the centre is a table covered with a cloth, and on it a tea-kettle, tea-pot, cups and saucers; behind the table is a settee, on which are seated a lady and two gentlemen, whilst another gentleman stands behind, to the right of the table two ladies are seated in chairs, with their backs to the spectator. Behind the whole group some light trees and foliage. The names of the people forming this group are Mrs. Brandon Thomas at the right end, between them Mr. Walter Sickert is standing, and on the right Mrs. Whistler and Miss Philip are seated.

H. $6\frac{3}{4}$, W. $7\frac{3}{8}$. P. 6.

Sig: 1891

¶ No. 38 was drawn on paper and made, as Way says, in Whistler's garden, and includes a portrait of Walter Sickert, who, a few years afterward, protested in "The Saturday Review" that lithographs made on paper were not lithographs but transfers. Mr. Sickert assisted in making this one, and in the libel suit which came out of "The Saturday Review" article, it transpired that the first lithograph which Mr. Sickert ever made was made on paper and called a lithograph. But there is no accounting for Mr. Sickert.—J. P.

- 44 GABLED ROOFS. [41] A quaint old building in Vitré, with a very high pointed roof, and tall chimney on its left; beyond it is a similar but larger building with ornamental windows in the roof.

H. $7\frac{3}{4}$, W. $6\frac{1}{4}$. P. 12.

Sig: 1893

Signed by Whistler.

- 45 NURSEMAIDS. "LES BONNES DU LUXEMBOURG."

[48] Part of the Gardens seen from a height, with about forty nurses and children scattered in groups; and standing in the immediate foreground a *bonne* dressed in white, with a child in her arms, is watching two little children at play. On the left a group seated; on the right beyond two nurses and children standing. In the middle distance on the left a flight of steps, with statues on pedestals, rise to terrace, which closes the picture in a gentle curve, and beyond trees and buildings. Published in the "Art Journal."

H. $7\frac{7}{8}$, W. $6\frac{1}{8}$. P. 26.

Sig: 1894

¶ Every one of these drawings was made directly from nature on paper. Whistler never made any preliminary sketches, but the work itself was, as sketched, "finished from the beginning."—J. P.

- 46 THE LITTLE BALCONY. [50] On the same occasion as the preceding, but rather larger scale, a number of ladies with parasols and fans are standing, and leaning over a balcony. Below, a window, and above, another from which some drapery is hanging.
H. $7\frac{7}{8}$, W. $5\frac{3}{8}$. P. 28. Sig: 1894
Signed by Whistler. On old Dutch paper.
- 47 TETE-A-TETE IN THE GARDEN. [54] A lady and gentleman seated on the farther side of a table, on which are bottles and other objects, behind them trees and on the left a settee.
H. $7\frac{5}{8}$, W. $6\frac{1}{2}$. P. 28. Sig: 1894
¶ *The portraits in this print are of Mr. and Mrs. Charles Whibley. I am not sure whether it was done in London or Paris.—J. P.*
- 48 THE TERRACE, LUXEMBOURG. [55] The balustrade of a terrace crosses the picture, on top of it, to the left is a vase with flowers and to its right a little tree in foliage, rising from beyond; on the extreme right suggestions of houses in the distance. In front are several chairs with four female figures seated, on the right a nurse and little child standing.
H. $3\frac{7}{8}$, W. $8\frac{1}{4}$. P. 25. Sig: 1894
- 49 LA BELLE DAME PARESSEUSE. [62] A lady in dark dress seated on a couch, her left elbow resting on the arm of the couch, her hand raised and supporting her head, her right hand, holding a paper, rests on her lap. Drawn on rather a large scale.
H. $9\frac{1}{4}$, W. $6\frac{3}{4}$. P. 28. Sig: 1894
On India paper.
¶ *I think this a portrait of Mrs. Whistler.—J. P.*
- 50 LA ROBE ROUGE. [68] A lady dressed in a dark colored material, sits at the end of a draped settee, her head is resting against a pillow, her left arm is supported by the end of the settee, and her hands are clasped in front. Her head is turned a little to the left, and she looks towards the spectator; panelled wall behind. Published in the "Studio."
H. $7\frac{3}{8}$, W. 6. P. 23. Sig: 1894
¶ *Portrait of Mrs. Whistler.—J. P.*



PORTRAIT OF GENTLEMAN AND DOG
BY ANDERS ZORN



PORTRAIT OF A LADY
BY ANDERS ZORN

- 51 LA BELLE DAME ENDORMIE. [69] A lady sleeping, dressed in dark material, is seated in a low arm-chair, turned three-quarters to the left. Her head turned to the right rests against a pillow on the back of the chair. The background is a light panelled wall, and the chair, which is draped, throws a dark shadow to the right against the wall.
H. $7\frac{3}{4}$, W. $6\frac{1}{8}$. P. 42. Sig: 1894
Signed by Whistler. On old Dutch paper.
¶ *Portrait of Mrs. Whistler.—J. P.*
- 52 THE DOCTOR. [78] A splendid portrait of the painter's brother (Dr. W. Whistler), drawn full length in evening dress, seated in an armchair, turned to the left. His face is turned rather towards the front and he looks at the spectator. A very little shadow on the background behind the head. Published in the "Pageant."
H. 7, W. 5. P. 33. 1895
On Japan paper.
- 53 THE MASTER SMITH. [84] An old man wearing a beard and a cap is sitting, facing the spectator, in his shirt sleeves. He holds a glass in his left hand; dark background behind the head and upper part of the figure; his right hand is on his knee.
H. $4\frac{1}{8}$, W. $6\frac{1}{8}$. P. 15. Sig: 1895
- 54 FATHER AND SON. [87] In a smithy, an old man on the left bends over his work on the anvil which is between him and the spectator, whilst nearer in the front is a big sledge hammer, the handle upright. Behind, and to the right, the son is standing, bending over the fire, from which he is taking something with his right hand; his figure is in brilliant light, and relieved from the wall behind, which is in dark shadow, crossed by rays of sunlight.
H. $8\frac{1}{8}$, W. 6. P. 15. Sig: 1895
- 55 THE BLACKSMITH. [90A] The effect of the first state of the blacksmith is very gray and soft, the shadows almost all confined to the square opening behind the figure, and principally obtained by stump work over the chalk drawing. The smith's face, too, is quite clean.

- 56 THE BROTHERS. [91] Two men are standing in a dark recess lit by the light of the furnace, of which the man in the right is blowing the bellows, the man on the left stands erect, his right hand on his hip. He has black hair and moustachios; in front a tyre and some rods lean against the brickwork of the furnace.
H. 8, W. $5\frac{1}{2}$. P. 15. Sig: 1895
On Japan paper.
- 57 THE OLD SMITH'S STORY. [98] The interior of a smithy, with two figures, an old man on the left looking towards the younger, who is working the bellows of the fire on the right, his back to the elder. Both figures are brilliantly lit by the light of the fire, and relieved by dark shadows in the background.
H. $7\frac{3}{4}$, W. 6. P. 15. Sig: 1896
- 58 STUDY. No. 1. [107] A full-length figure of Mr. Thomas Way, a very dark figure, standing turned a little to the left, his head a little to the right, both hands in his trousers' pockets, and his left foot brought forwards. The figure is brilliantly lit from below, and casts a large shadow on the wall, to the right and behind.
H. $7\frac{3}{8}$, W. $4\frac{3}{4}$. P. 10.
- 59 NEEDLEWORK. [113] A young lady seated, facing to the front in an armchair, dressed in a dark costume with white front. Her hands hold some white needlework on her knees; there is a dark shadow behind the figure, on the right.
H. $7\frac{5}{8}$, W. $5\frac{5}{8}$. P. 15. Sig: 1896
¶ *Portrait of Miss Birnie Philip, Whistler's sister-in-law and later his executrix. She for the first time in this print appears in his artistic life.—J. P.*
- 60 THE BUTCHER'S DOG. [128] The doorway to a block of buildings in Cleveland Street, with a woman holding a child in her arms standing in the opening, and in front of her a little child sitting on the step; to the right is a butcher's shop, with an arched window, shaded by a sun-blind which cuts off the upper part. The doorway is on the left, and inside a man is seen sitting, with another figure standing beside him; a sheep and a leg of beef are hanging behind the window, and the interior is in shadow. In front of the shop, to the right, a dog sits on the pavement. In the foreground the kerbstone, and, above the shop blind, two windows.
H. $7\frac{1}{8}$, W. $5\frac{1}{4}$. P. 21. Sig: 1896

- 61 COUNT ROBERT DE MONTESQUIOU. [137] An elaborately wrought drawing made from the celebrated picture of the Count, and intended for publication in the *Gazette des Beaux-Arts*. A tall slim figure in evening dress stands turned to the right, the head looking at the spectator, his right foot is thrust forward, and his right hand holds a cane, over his left arm is a fur cloak, falling to the ground; dark background, and tone all over the figure. Drawing erased. H. $9\frac{1}{8}$, W. $4\frac{1}{8}$. P. 8. Sig: 1895
- 62 COUNT ROBERT DE MONTESQUIOU, No. 2. [138] Another drawing of the same subject as the preceding. The tone is obtained by vigorous down strokes, giving a more forcible effect than No. 137 has. Printed in Paris. H. 8, W. $3\frac{3}{4}$. Sig: 1895
- 63 UNFINISHED SKETCH OF LADY HADEN. [143] Drawn on an unusually large scale. A sketch of an elderly lady seated, her hands in her lap, wearing a large bonnet, with dark strings on either side of her head, and tied in a bow under her chin, her face is turned towards the spectator. The modelling of the face extremely delicate. Signed on the background to the left. Drawing erased. H. $11\frac{7}{8}$, W. $7\frac{3}{4}$. P. 6. Sig: 1895
- 64 AFTERNOON TEA. [147] Two figures, a lady wearing hat and cape, with high collar, sits behind a small table, upon which is a tray with tea-things; further to the left another lady is sitting in an arm-chair, her hand to her head, which is turned towards her companion; slight background. Printed in Paris. H. $7\frac{1}{2}$, W. $5\frac{1}{2}$. Sig: On Japan paper. ¶ *Portraits of Mrs. Philip, Whistler's mother-in-law, and Mrs. Whibley, done in the Rue du Bac.—J. P.*

- 65 DRAPED FIGURE, STANDING. [155] A thinly clad figure of a girl stands with head bent to the left looking towards the spectator. Her right arm close to her body, her left is akimbo, her feet bare and apart. Drapery, which covers the top of her head, falls over her back. This print is in two states. Mr. Bryant Lathrop possesses a copy printed in "Bistre," and Mr. Howard Mansfield has one in colors, blue, red, and yellow. Printed in Paris.
H. $8\frac{7}{8}$, W. $4\frac{1}{2}$. Sig:
¶ *Key block for a color subject.*—J. P.
-

- 66 EARLY MORNING, BATTERSEA
Lithotint. Final state. Very fine impression. Way, No. 7.
- 67 CHELSEA RAGS
Lithograph. Printed on Van Gelder paper. Way, No. 22.
Fine impression.
- 68 THE WINGED HAT
Lithograph. Printed on white wove paper. Exhibited and signed by Way. Way, No. 25.
- 69 GANTS DE SUEDE
Lithograph. Printed on toned wove paper. Exhibited and signed by Way. Way, No. 26.
- 70 LES BONNES DE LUXEMBOURG
Lithograph. Printed on white wove paper. Way, No. 48.
- 71 THE LONG GALLERY, LOUVRE
Lithograph. Printed on cream wove paper. Way, No. 52.
- 72 THE PRIEST'S HOUSE, ROUEN
Lithograph. Printed on Whistler's special trial proof paper. A very rare proof. Only three were issued of this state. Not in the Jessop collection. Way, No. 74a.
- 73 MOTHER AND CHILD (No. 1)
Lithograph. Printed on Whistler's special trial proof paper. The British Museum has no copy of this subject and it was not included in the Jessop collection. Way, No. 80.

- 74 FIRELIGHT, MRS. PENNELL
Lithograph. Printed on Whistler's special trial proof paper.
Not in the Jessop collection. Way, No. 103. Rare.
- 75 FIRELIGHT, JOSEPH PENNELL (No. 1)
Lithograph. Printed on thick toned wove French paper, imported by Whistler. Way, No. 104.
- 76 FIRELIGHT, JOSEPH PENNELL (No. 2)
Lithograph. Printed on the same thick toned wove French paper as the preceding. Way, No. 105.
- 77 THE BARBER SHOP IN THE MEWS
Lithograph. Printed on the thick toned wove French paper.
Way, No. 106.
- 78 THOMAS WAY (No. 1)
Lithograph. Printed on white wove paper. Way, No. 107.
- 79 LITTLE EVELYN
Lithograph. Printed on cream laid paper. Way, No. 110.
- 80 UNFINISHED SKETCH OF LADY HADEN
Lithograph. Printed on old Chinese paper. Way, No. 143.
- 81 THE DANSEUSE
Lithograph. Kennedy, No. 148. Very fine impression on heavy paper.
- 82 THE SHOEMAKER
Lithograph. Kennedy, No. 151. Fine impression on China paper.
- 83 READING
Lithograph. Kennedy, No. 13. Fine impression.

ETCHINGS BY WHISTLER

LOTS 84-90

- 84 LITTLE VENICE
Only state. Kennedy 183. Signed with the pencilled butterfly.

85 SAN BIAGIO

First state of Nine. Kennedy 198. Signed on the back with pencilled butterfly.

86 THE PIAZZETTA

Third state of Five. Kennedy No. 189. Signed with the pencilled butterfly. From the MacGeorge collection.

87 THE DOORWAY

Kennedy 188. Signed with the pencilled butterfly and marked on the back in Whistler's writing "very early proof."

88 THE BEGGARS

Kennedy 194. Signed with the pencilled butterfly.

89 THE GARDEN

Kennedy No. 210. Sixth state of Eight. Fine mellow proof signed by Whistler with the pencilled butterfly.

90 BECQUET (THE FIDDLER)

Dry point portrait of the sculptor Beequet playing the 'cello. Etched in 1857, and plate destroyed. Proof on thin Japanese paper. (Kennedy, 62. Mansfield, 62. Wedmore, 57.)

PAINTING
BY
WHISTLER

91 THE SEA, POURVILLE

A seascape of exquisite quality. From the collection of Mr. Arnold Hannay of London, whose portrait Whistler painted. This picture is illustrated in Pennell's "Life of Whistler," Vol. II, facing page 214.

"There is as much of the bigness of the ocean in this little painting . . . as in any big marines that ever were painted."

Joseph Pennell

Oil Painting on Panel. Height, 7 inches; width, 10 inches.

[SEE ILLUSTRATION]

SIGNED REPRODUCTIONS OF WHISTLER

92 NOCTURNES, MARINES AND CHEVALET PIECES

24 photographic reproductions from the Original Pictures, mounted on cardboard, *each signed in pencil*. Folio, loose in the original brown board portfolio. 1892

EXTREMELY RARE COMPLETE, WITH EACH PLATE SIGNED "WHISTLER," AND IN ADDITION, WITH THE BUTTERFLY.

Occasionally an odd plate occurs, but the ENTIRE 24 PLATES ARE OF MOST INFREQUENT OCCURRENCE.

Included with the above is a cancelled copy of the FIRST EDITION of the Catalogue of the Collection, as exhibited in March, 1892, and a copy of the Revised Edition, stitched.

ETCHINGS

BY

ANDERS ZORN

LOTS 93-111

93 ORIGINAL DRAWING TOUCHED UP WITH PASTEL

Three-quarter head to right self-portrait. Inscribed and signed in Swedish by Zorn.

94 ZORN AND HIS WIFE

Second state. Signed artist's proof. (Delteil, No. 42.) Inscribed and signed by Zorn: "To Mr. E. R. Bacon souvenir affectueux from Zorn."

95 THE VALSE

Third state. Signed artist's proof. (Delteil, No. 54.)

96 EN OMNIBUS

Third state. Signed artist's proof. (Delteil, No. 71.)

97 LA LECTURE (MR. & MRS. DEERING)

Third state. Signed artist's proof. (Delteil, No. 78.) Inscribed and signed by Zorn: "To my friend Cl. Barker New York 1894 Zorn."

98 ST. GAUDENS AND HIS MODEL

Signed and dated on the plate 1897. (Delteil, No. 111.)

- 99 **PORTRAIT OF AUGUSTUS SAINT-GAUDENS**
Second state. Inscribed and signed by Zorn: "To Mr. W. Rathbone Bacon 16 Febr 1897 Zorn." (Delteil, No. 112.)
- 100 **PORTRAIT OF EDWARD R. BACON, 1897**
Third state. Signed artist's proof. (Delteil, No. 114.)
- 101 **PRESIDENT GROVER CLEVELAND**
Fourth state. Signed artist's proof. (Delteil, No. 142.)
- 102 **MY TRAVELLING COMPANION**
Signed and inscribed on the plate: "Through Grand Canyon Arkansas 10 March 1904." With autograph and Swedish dedication on margin. (Delteil, No. 181.)
- 103 **LES DEUX MODELES PRES DU LIT**
Etching. (Delteil, No. 174—1903.) Second state of two. Proof, signed on lower margin in pencil—"Zorn." Fine impression. There were about twenty proofs taken, and the plate destroyed.
H. $7\frac{7}{8}$, W. $5\frac{7}{8}$.
- 104 **THE NEW MAID**
Etching. Subsequent to Delteil. No. 221—1909. Proof, signed in the plate—"Zorn 1909" and on lower margin in pencil—"Zorn." Fine rich impression, in perfect condition. Gilt frame.
H. $11\frac{3}{4}$, W. $7\frac{3}{4}$.
- 105 **EARLY**
Etching. Subsequent to Delteil. No. 257—1914. Proof, signed in plate—"Zorn 1914," and on lower margin—"Zorn." Particularly fine impression, on Van Gelder Zonen paper; in perfect condition.
H. $9\frac{3}{4}$, W. 7.
- 106 **ANNA, A PEASANT GIRL OF MORA**
Second state, on tinted paper. Signed artist's proof. (Delteil, No. 170.) Mounted and framed.
- 107 **DELCARLIAN WARDROBE**
Second state, on tinted paper. Signed artist's proof. (Delteil, No. 168.) Mounted and framed.

- 108 PARIS, EFFET DE NUIT
Second state, on tinted paper. Signed artist's proof. (Delteil, No. 109.) Mounted and framed.
- 109 THE NEW BALLAD
Only state. On tinted paper. Signed artist's proof. (Delteil, No. 169.) Mounted and framed.
- 110 BEFORE THE STOVE
Second state, on tinted paper. Signed artist's proof. (Delteil, No. 172.) Mounted and framed.
- 111 REPOS OU MARY
Only state. Only about fifty printed.

PAINTINGS
BY
ANDERS ZORN

LOTS 112-115

- 112 THE HONORABLE MISS FITZGERALD
Delicious presentation of a pretty blonde dark-eyed child attired in soft white lace with a wine-colored sash, reclining on a lemon-colored damask cushion and divan, facing the spectator, while the head of a huge mastiff appears at the left to see that no harm befalls his charge. Rich effect and perfect execution.
Water color. Signed and dated: Luton Hoo, 1884, at lower left. Height, 24¾ inches; width 19¼ inches.
Daughter of Lord and Lady Fitzgerald of London, painted by the artist at the country seat, Luton, Bedfordshire, England.
- 113 PORTRAIT OF GENTLEMAN AND DOG
A dark-complexioned young gentleman in a comfortable posture on a divan, looking up from a photograph he holds to meet the gaze of a fine black and white collie dog, who with left forepaw on his master's knee has taken a place beside him. Attired in blue striped morning coat and trousers and white waistcoat, wearing a pink nosegay in the lapel of his coat; decorative background.
Water color. Signed and dated, 1888-1896, at lower left. Height, 14¼ inches; width, 20½ inches.

114 PORTRAIT OF A LADY

At half length seated, head and shoulders at full front, leaning forward, her right elbow resting on an arm of the chair, the index finger of her gloved hand posed lightly on the shoulder; her dark brown hair arranged in becoming coiffure high on the shapely head, with locks falling on the forehead; dark, vivacious eyes directed to the right of the spectator. Attired in pink low-cut bodice in fine contrast against a scarlet decorated screen at the back, with a deep value at the left background.

Canvas. Signed at the lower left. Height, 27½ inches; width, 22½ inches.

[SEE ILLUSTRATION]

→ 115 A BATHER

5922-2c Through a leafy covert in midsummer a nude woman advances toward the spectator. She holds back the branches as she turns to look back over her right shoulder. The sunlight breaking through the trees mottles the nude flesh with patches of light and the whole scene speaks the idyllic atmosphere of summer. Bought from the artist.

Canvas. Signed and dated. Height, 38½ inches; width, 26 inches.

corner right. Jan 1892

[SEE ILLUSTRATION]

ETCHINGS AND DRAWINGS

BY

DIFFERENT ARTISTS

LOTS 116-147

W. LEE HANKEY

116 NUDE WOMAN SEATED ON THE SHORE

Original dry-point. Printed and signed by the artist.

117 PEASANT GIRL AT PRAYER

Original dry-point. Printed and signed by the artist.

118 MOTHER AND CHILD

Original dry-point. Printed and signed by the artist.



→ THE BATHER
BY ANDERS ZORN

- 119 PORTRAIT OF AN OLD WOMAN
Original dry-point. Printed and signed by the artist.
- 120 LOW-LYING FARM BUILDINGS
Beyond four trees and a wicket fence and gate the roofs of barns are seen.
- 121 VILLAGE CHURCH
Primitive ogival church rising from behind the trees of the market place animated by peasant women. Signed artist's proof.
- 122 TREES ALONG A COUNTRY ROAD
Impressionistic rendering. Signed artist's proof.
- 123 HOUSES ON THE BEACH
Four low façades, typical of Belgium or Northern France, on the sand near the water's edge. Fisherfolk mending nets. Signed artist's proof.

REMBRANDT, VAN RIJN

- 124 THE DEATH OF THE VIRGIN
Etching. (Rovinski, No. 99.)
Final state of three, signed in the plate—"Rembrandt, 1639."
Very fine impression, in perfect condition. Narrow margin at top and sides, about $\frac{5}{8}$ inch on bottom.
H. $16\frac{1}{8}$; W. $12\frac{1}{4}$ inches. Black frame.

PAUL HELLEU

- 125 RECLINING WOMAN
Clever and characteristic dry-point. Foreshortening of a reclining American girl resting on her elbows, her head in her hands, facing spectator. Signed artist's proof.

I. P. HESELTINE

- 126 WOLHAMPTON WOODS
Signed artist's proof.

127 LYMINGTON RIVER

Low hills outlined in the distance, marshy banks in foreground. Dated on plate, Oct. 30, 1892, and initialed. Signed in pencil in the margin.

128 LYMINGTON RIVER [TWO]

River with low-lying hill-crested shores. Dated on plate, Nov. 2 1892, and initialed. Signed in pencil in the margin.

J. M. MICHEL CAZIN

129 HEAD OF MAN

Etching. Artist's proof, signed in the margin in pencil.

130 PORTRAIT OF REMBRANDT

Dry-point after Rembrandt's portrait of himself. Signed artist's proof.

A. DE NEUVILLE

131 ORIGINAL PEN AND INK DRAWING

Kneeling French soldier and dying French officer.

ALBRECHT DURER

132 THE EFFECTS OF JEALOUSY

Engraving. (Bartsch, No. 73.)

Signed in the plate,—A. D. Very fine impression, with the High crown watermark in the paper. In perfect condition. Trimmed just outside line bordering the engraved composition.

H. $12\frac{5}{8}$; W. $8\frac{3}{4}$ inches. Black frame.

ROBERT MACBETH

133 FLORA

A smiling young woman, hunting crop in hand, walks through a flower-strewn field accompanied by her pet collie and Russian wolf-hound. Signed artist's proof.

LIONEL SMYTHE

- 134 THE MUSSEL GATHERER
London. Published Oct. 1, 1887, by Robt. Dunthorne at the Rembrandt Head in Vigo Street, W. Signed in pencil in lower left margin.
- 135 A BREEZY DAY
London. Published May 15, 1888, by Robt. Dunthorne at the Rembrandt Head in Vigo Street, W. Signed in pencil in lower left margin.
- 136 BOULOGNE SHRIMPERS
Signed artist's proof.
- 136A "THE FIELD OF THE CLOTH OF GOLD"
Signed artist's proof.

CHARLES J. WATSON

- 137 PADOVA, 1891
Flower woman in square under large umbrella. Signed artist's proof.
- 138 TERRACE OUTSIDE HOTEL POULARD
Signed artist's proof.
- 139 VIA ZABLEIONI, FERRARA
Signed etching, dated 1893. Also signed in pencil in the margin.
- 140 ARLES, 1894
The cathedral portico and steps. Signed and dated etching. Signed in pencil in the margin.

E. J. CATS

- 141 ORIGINAL PENCIL DRAWING HEIGHTENED WITH
LIGHT WASHES
Cattle resting on the forest's edge near ponds, goats and sheep, shepherd.

142 ORIGINAL WASH DRAWING

Cottage nestling at the forest's edge with cattle returning from pasture.

143 COMPANION DRAWINGS

Charming pastorals, highly finished, exquisite detail illustrative of 18th century preciousity.

R. GOFF

144 A SUMMER STORM

Signed artist's proof.

145 ENKHUISEN

Signed artist's proof.

146 PONTE VECCHIO, FLORENCE

Signed artist's proof.

OLIVER HALL

147 THE EDGE OF THE FOREST, 1894

A tree-crested knoll with cattle, and in the distance a square Norman tower.

